

MOVIES TURN TO LAUGH AT PUBLIC WHICH SWALLOWS FILM BUNK, HOOK AND ALL

By JAMES W. DEAN

NEW YORK, Aug. 19.—And now the movie turns to laugh at the public which has swallowed hook, line and sinker, the bunk, the movie has fed it.

This is the manner of satire contained in "The Son of a Sheik" which will be released in September. It proceeds directly to the point in the first scene by showing movie fans crowding into a theatre to see "The Sheik." It shows how that film completely captivated the women and girls and gave the men a pain in the region of the big toe.

Specifically it deals with a girl and her fiancé. Having seen the film once she insists on seeing it the second time. He goes to sleep.

Then she turns her home into an Arabian night and longs for hot passionate love, even as many a little girl longed after she had seen the handsome Valentino in the film. The fiancé and the girl's father put her to sleep and carry her out to the burning sands, that lie just beyond Hollywood. There they find the remnants of desert properties left by 13 companies that have produced desert pictures.

The fiancé, disguised as a sheik, throws her upon a swag-backed horse. She is thrilled by this adventure and when he takes her to his tent she assumes the aggressive in the love-making. Her ardor cools when he taints his breath with onions.

Having been repulsed by the girl, he trades her to another sheik. The latter is her father, also in disguise.

Then the jealous queen of the harem pursues her with a long knife. The sheik rescues her and pitches a tent in the desert to shelter her. A movie wind machine is brought into play. It blows the tent down and fills the girl's eyes with sand. She faints.

Carried back to her home and revived, she loses her predilection for a life of burning sands and hot love.

The satire in "The Son of a Sheik" is not so subtle as that contained in "Cold Feet," another Christie comedy, that lampooned the movie. Probably for that reason it will have a wider appeal. Since it strikes directly at the public which will see it, its humor will probably be more appreciated.

This comedy reaches a high level of production. Its scenes are just as beautiful as those of the various feature pictures dealing with desert themes. Its story is more interesting than most of them and its burlesque portrayal of desert life just as true to life as that of films which sought seriously to reproduce that life.

In short "The Son of a Sheik" shows movie fans just how gullible they are, just how easy it is to pass off humbug as the real thing and make one enjoy it.

Hymns of hate have been sung in many homes in bass and tenor since Rodolph Valentino appeared as "The Sheik."

These spring from jealous hearts that despise him because he slicks his hair, because he is too rough in love, because he is too smooth in love, because he has ugly ears, because he is so handsome, because he is immature, because he is sophisticated.

The truth is that man can be as guilty of petty jealousies as a woman. And no man in this generation has captivated many women's hearts as Valentino.

Neal Burns, who burlesques Valentino in "The Son of a Sheik," can equal Valentino neither in acting nor personality. However, Viola Daniels in the burlesque film makes a more attractive captive than Agnes Ayres did in "The Sheik."

CINEMAGRAMS
Mae Marsh will soon return from England to co-star with Carol Dempster in a film to be produced by D. W. Griffith.

John Brunton is producing a film at Miami, Fla. showing interesting scenes and landmarks in and about that city. That, to induce other producers to make movies there.

In one year, the New York state censors rejected 18 of the 329 films reviewed.

"When Husbands Deceive," Leah Baird's next release. Now all the wives will get up to a few things.

"Dusk to Dawn" is Florence Vidor's next. Jack Muhlall is leading man.

Eugenie Besserer appears with Viola Dana in "June Madness."

Lupino Lane, English comedian, has completed four comedies for Fox. They are "The Reporter," "The Pirate," "My Hero," and "Friend Husband."

Rodolph Valentino drew \$582 people to the Rivoli theatre, New York, on the first Monday "Blood and Sand" was shown. This was 500 more than went to see him the first Monday he appeared in "The Sheik" when he set a new Monday attendance record at the theatre. Today is Valentino's day in the movies.

THE MOVIE-TORIUM.
Suzanne Lengien has made a film called "Tennis and How to Play It." Some of the strokes are demonstrated with slow motion photography.

Lon Chaney is to play the leading role in "Ching, Ching, Chinaman." Tom Forman will direct and Marguerite de La Motte, Harrison Ford, John Adams and Walter Long are in the cast.

Low Cody, Gladys Huette, Foster Collier and Montague Love are to appear in a film version of "The Mysteries of Paris."

Kenneth Harlan will play opposite Marie Prevost in the film version of "The Beautiful and Damned."

Speaking of titles, Gladys Walton's next will be called "The Lavender Bath Lady" and Tom Mix's "A Kiss in the Dark" has been changed to "Blood Will Tell."

Form is lacking in "Just Tony." From the standpoint of construction it is a poor photoplay. But every minute that the horse is in the film he holds the eye and commands admiration.

The chief function of the photoplay or of any form of entertainment is to occupy the attention of the spectator. When that is accomplished there is little need of quibbling over form or technicalities.

Many stories are sent out from movie studios about the hobbies of stars. Such stories usually include horseback riding as one of the favorite sports of the feminine stars.

Yet few pictures ever show any of them able to keep their saddles. I have never seen such a story about Clara Adams. She rides a horse better than any other stage actress of the screen.

There is no doubting that after seeing her in "When Romance Rides" and "Just Tony."

THE MOVIE CHATTERBOX

Louis B. Mayer has purchased film rights to "The Middleman," by Henry Arthur Jones.

Chaplin took 26 weeks to make his latest comedy.

Buster Keaton's father and mother appear with him in his screen parents in "The Electric House." Five years ago they were all together on the stage as "The Three Keatons."

Joe Kirkwood, Australian golf champion, demonstrates different strokes in the next Pathe Review. In one instance he uses a gold watch as a tee without the slightest damage to it.

News reels hereafter will not be censored by the state board before their release in Virginia.

Baby Peggy's new comedy is called "The Kid Reporter."

It is in its emotional value rather than its pictorial value that beauty is important to the screen.

That statement is taken from the first paper written by Penrhyn Stanlaws as instructor in pictorial values in the Paramount stock company school.

"Beauty should be used not only as an appeal to the eye but also as an appeal to the mind," Stanlaws writes.

"The most beautiful woman in the world would be a failure on the screen unless her beauty had emotional value. We like beautiful women on the screen not so much because we like to look at them but because 'beauty in distress' has a tremendous emotional appeal."

All of that furnishes support for the statement Stanlaws made to me several months ago, that "no great actress in a perfect lady."

A perfect lady doesn't show emotion. However, it doesn't follow that a perfect lady is always beautiful.

The weakness of many films is that they are constructed for the display of a star's beauty or lavish scenes and settings are used to compensate for the star's lack of emotional talent.

Katherine MacDonald proves the first case. She is called the "American beauty." Few of her films offer more than passing entertainment except to those who have had no beautiful face in previous films. Appeal to the eye is soon satisfied.

Marion Davies proves the second point. She may have dramatic talent, but so far she has been given little opportunity to show it because of the lavishness of her productions.

Joseph Urban, one of the foremost scenic artists of the theatre, designs the sets for her pictures.

Fantastic interludes break into the action so that the spectator may be impressed with the beauty of the picture.

In the meantime the spectator loses interest in the action of the picture and the beauty of the star.

The case might be proved by its opposite. Gloria Swanson falls short of the accepted standards of beauty. When she isn't bundled up in bizarre clothing, she holds attention through her personality and her ability to act. She isn't forgotten between pictures.

Off-hand, I should say the 10 best actresses of the screen are Mary Pickford, Nazimova, Pauline Frederick, Mabel Normand, Irene Rich, Pola Negri, Norma Talmadge, Lillian Gish, Colleen Moore and Gloria Swanson.

Only Mary Pickford of that group would be considered beautiful by a committee of artists. Her effectiveness lies in the simplicity of her characterizations.

Mary Pickford's beauty is only incidental to the picture. The settings are made to lend effect to the story rather than to the star. She represents "beauty in distress" as Stanlaws would say.

REELOGRAPHS.
Here's a subtitle from Rupert Hughes' next film, "Glimpses." The first request for money is as bitter to a bride's lips as the first olive. It becomes an easy habit later, but it's mighty hard to say the first "Glimpse."

Wallace Beery will appear with Priscilla Dean in "Lady Raffles."

Viola Dana appears as a movie fan at the theatre in "Page Tim O'Brien."

Remember Maurice Costello? He will play in "When the Cows Come Home." Others in the cast are Gladys Leslie, Norma Shearer, Robert Elliott and Ernest Hilliard.

"Bitter Sweet," featuring Lon Chaney and Virginia Valli, has been completed.

Victor Schertzinger will direct Katherine MacDonald in "The Lonely Road."

Dustin Farnum and Irene Rich will appear in "The Yosemite Trail," to be filmed in the Yosemite valley.

Have the movies advanced? Ask Charles French, now an actor, once a producer. He used to make two brands of pictures. On Mondays, Wednesdays and Fridays he ran his Indians and cowboys up the side of a mountain and gave the resulting film one name. On Tuesdays, Thursdays and Saturdays he ran them down the same mountain and gave that film another name. Those one-reelers cost \$300 to produce.

It takes all kinds of people to make a world of trouble. And it takes all kinds of people to make the movies.

The various types of screen beauties get their pictures in the papers and in soap and face powder ads.

The boys with the patent leather heads get their faces in the hair oil ads, but the neglected parties are the villains.

We wouldn't find beauties in dis-

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If you enjoyed "Way Down East" you will praise "The Bonded Woman." Don't Miss It A Musical Treat for Alhambra Patrons

ness or heroes in advantageous situations if it weren't for the villains. So this is to call attention to the most villainous face on the screen.

If you know anyone with coarser features than those of Richard Sutherland send him out to Hollywood. There's a place in the movies for him.

Richard Sutherland is the villain in Harold Lloyd's latest comedy, "Grandma's Boy." He also has a part in "Look Out Below," a new Mermaid comedy, and, if I do not mistake the name, in "Puppy Love," a new Sunshine comedy.

Sutherland's face is uglier even than the celebrated mug of Bull Montana. Bull wouldn't be so bad if it weren't for his cauliflower ears.

But Sutherland has just the face nature endowed him with.

He gets a handsome pay check and that goes farther in this man's world than a handsome face.

The most comical situation in any comedy of the year is in "Puppy Love." A colored waiter is frightened by a tough customer. His legs move but his feet don't. They seem to be stuck to the floor. In desperation, he cries out: "Legs, obey me!"

Anyone who had ever been overwhelmed by fear will appreciate the situation—the small boy who has tried to run when caught in an apple orchard, a girl frightened by a sound or a shadow at night, a man held up by a highwayman.

The brain reacts so quickly to danger that it sometimes loses control of the body.

A comedy situation that plays upon one emotion in the abstract has point. It gets under the skin of the spectator who has experienced that same emotion.

Went to the Rivoli theatre here to review "Blood and Sand" on the first day's release. Lobby crowded. Waiting patrons stretched in a line around the block.

Some waited several hours to get in. First time that theatre has had such a crowd since "Deception" was shown.

Of course, you know Valentino is star of "Blood and Sand." And there are many more as there were girls in the line, or more.

Probably the most unusual news reel subject in many months is the burning of an oil tanker 130 miles off the coast of the Mediterranean.

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Itanez is bigger and more thoroughly acted.

This is the judgment of one who belongs to that group of "regulars" who have been saying for the past several months, "Well, Valentino hasn't shown he is an actor since he appeared in 'The Four Horsemen'."

I now recall.

Girls will sit through three or four showings of "Blood and Sand." It's that kind of a picture. Susan Glaspell or some of the Freudian school will find new material for treatises on "Suppressed Desires" after this film has had its run. E. Scott Fitzgerald will have to revamp his views on flappers. Here is a picture that will have a deeper and more significant reaction on the youth of America than any ten volumes of written words.

Strange to say, "Blood and Sand" is a picture that will hold the attention of men as well as of the girls. Most men who will go to scoff at Valentino in the film will come away admitting he is a romantic, dashing hero.

The picture tells the story of the rise of a shoemaker's apprentice to the place of a national hero of Spain, the greatest matador of the generation.

The story hasn't the dramatic accumulation of "The Four Horsemen," but Itanez has given the story moments of strong conflict that can be better told by the camera than by book or stage. June Mathis, who adapted the story, and Fred Niblo, who directed the picture, have made the most of these moments.

The work of Nita Naldi as the temptress of the hero of "Blood and Sand" will be long remembered as one of the most vivid bits of acting the screen has shown—in its present form.

The attentions of Theda Bara, Louise Glaum, Estelle Taylor, and others who have essayed vampire roles pale into insignificance alongside that of Nita Naldi. She understands pantomime as it is executed even with the little finger.

And no other woman of the screen is possessed of such exotic, voluptuous beauty.

Lila Lee is the girl sweetheart and later the wife of the bull fighter. She is as true a daughter of Spain as though she had been born in Seville.

She does better work in "Blood and Sand" than most feminine stars do in pictures that are constructed especially to show their talents.

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The unusual feature of "The Four Horsemen of the Apocalypse" was its symbolism. Commonplace episodes were given deep significance by the intrusion of those four special mounted monsters. These interpolations were dramatic within themselves. They helped develop the drama of the story.

Something of the same kind is attempted in "Blood and Sand." An old fellow is introduced as a student of human nature, given to writing comment about his acquaintances in a great diary.

In truth, the picture makes him appear as a paranoiac suffering with graphomania. He writes and writes. And what he writes is dashed up in subtitles as petty prouncements.

Such interpolations detract from the action of the story rather than add to it. Symbolism is purely imaginative. Subtitles that moralize upon the acts of the play's characters are something less than that.

The second night of the showing of "Blood and Sand" was one of the hottest nights Broadway has had. Yet hundreds were standing in line for seats after the last show had started. This furnishes argument for those who favor the star system in pictures.

The court house at Warren Springs, Va., appears as a background for some of the action of "The Bonded Woman." Richard Barthelmess' next picture. It is claimed to be the oldest court house in America, having been built in 1751.

ACCORD, CONCORD—ANY CORD.
During a recent political campaign, two deacons of the same faith religiously but on opposite sides of the fence politically, attended prayer-meeting services.

"O Lord," intoned the Republican deacon, "pray thee that the Republicans may hang together."

"Amen!" ejaculated the Democrat.

"But not, O Lord," continued the Republican, "in the sense that my Democratic brother means, but in the sense of accord and concord."

"Any cord'll do, Lord; any cord'll do," was the Democrat's closing thrust.

—From Everybody's Magazine for September.

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Washington S...

Blanche Mildred...

over hundreds of...

bathing beauty...

Someone called her...

swimmer" and just for...

jumped into Puget...

swam a mile and a half.

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